

**THE POTENTIAL USE OF EDUCATIONAL DRAMA AS
A TEACHING STRATEGY IN THE OUTCOMES BASED
CLASSROOM IN THE SENIOR PHASE**

By

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**A dissertation submitted to the
Faculty of Humanities
University of Durban Westville
in partial fulfilment of the requirements for the
degree Masters in Education**

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December 2001

DEDICATION

I dedicate this dissertation to Almighty God, without whom nothing is possible. I also dedicate it to my mother, the most courageous and dedicated person in my life. Thank you for your constant motivation and the many sacrifices you have made for me.

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ACKNOWLEDGEMENTS

I would like to express my sincere thanks and appreciation to the following people:

My supervisors, who provided excellent support throughout this research project.

The educators, who participated in this research project.

My husband, for proof reading this dissertation and for his constant love and support , whose words of encouragement were a source of inspiration to me.

My mother, for being a tower of strength to me and for taking care of my family whilst I pursued my studies.

My children, for the many sacrifices they had to make so that I could complete my research project.

ABSTRACT

Curriculum transformation in post-apartheid South Africa was initiated by the introduction of educational policies such as, the National Qualifications Framework, Curriculum 2005 and Outcomes Based Education. The introduction of Outcomes Based Education at schools has created much scope for educators to implement or create new ways of teaching and learning.

The aim of this study is to explore the potential use of drama in the context of the OBE classroom especially in the Senior Phase. Aspects researched included the principles governing the National Qualifications Framework, Curriculum 2005 and Outcomes Based Education with reference to using drama in the OBE classroom, the current implementation of OBE and the link between educational drama and OBE methodology.

The sample consisted of ten educators who are presently teaching OBE in Grade eight. A questionnaire was administered to these educators, which was subjected both to qualitative and quantitative analysis.

This research has shown that the cascade model of training educators is not effective and the teaching methods that educators are presently using are teacher- dominated. The results revealed the need for further training of educators to equip them to use learner-centred approaches in their classrooms with an emphasis on drama teaching methods as an option.

This study has argued for the use of educational drama as a teaching strategy in the OBE classroom given its lack of use by OBE educators and its potential in the OBE classroom. It has attempted to show the link between the requirements of OBE and educational drama, which is inextricable.

Recommendations are made to the various stakeholders in education which include; the National and Provincial Departments of Education, Schools, Non-governmental organisations, Teacher Unions and Institutions of Higher Learning.

CHAPTER ONE

A VISIONARY EDUCATION SYSTEM

1.1 INTRODUCTION

Curriculum transformation in post-apartheid South Africa was initiated by the introduction of education policies such as the National Qualifications Framework (NQF), Curriculum 2005 (C2005) and Outcomes Based Education (OBE). This curriculum transformation was propagated by the Department of Education as a way forward into a new technological age. This transformation of the very core of the education system stemmed from the fact that the 'old system', within an apartheid context had failed miserably to adequately equip learners with skills essential for life. Using the matric pass rates as an indicator of the failure of the 'old system' of education is reflected in the following statistics cited by Spady and Schlebusch (1999:15). From 1990 to 1995 the national average was fifty five percent (55%) with only seventeen percent (17%) achieving matric exemption. In 1997 an astonishing number of 293 857 learners failed the matric examination.

In this Chapter, I hope to explore some of the reasons propagated by the Department of Education for a curriculum change that is, Curriculum 2005. The motivation for the study is presented, critical questions are framed and the research methodology explained. The chapter ends with a breakdown of the research programme.

After the first democratic elections in South Africa, policy makers were given the task of finding a system of education that would meet the needs of the South African people. One of the reasons advocated by Horst and McDonald (1997:5) is that the attitudes and values of most South Africans was formed in the apartheid era, which resulted in the existence of divisions, where learners were not always taught to appreciate the different aspirations and views of other people. Educational change was required to provide equity in terms of educational provision and to promote a more balanced view, by developing learners' critical thinking powers and their problem-solving abilities. One way in which

this change was initiated, was through the methodology of Curriculum 2005, Outcomes Based Education.

The OBE Senior Phase Policy Document (1997: 1-3) asserts that the apartheid curriculum perpetuated race, gender and ethnic divisions and emphasized separateness, rather than common citizenship and nationhood. Lifelong learning through a Curriculum Framework document, which is informed by the principles derived by the White Paper on Education and Training (1995), emphasized the need for major changes in education and training in South Africa in order to normalize and transform education and learning. The paradigm shift was from the traditional aims-and-objectives approach to outcomes based education. This paradigm shift was a prerequisite for achieving the vision of Lifelong Learning through a National Curriculum Framework document which suggests, a predetermining factor to realize the vision:

“A prosperous, truly united, democratic and internationally competitive country with literate, creative and critical citizens leading productive, self-fulfilled lives in a country free of violence, discrimination and prejudice” (Quoted in the OBE Senior Phase Policy Document, 1997: 1).

Transformation in the educational system was critical to changing the old, commonly held values and beliefs of the old education system from a strongly authoritarian, subject-centred one, based on political indoctrination, to one where citizens of the country are empowered to participate as active members of society. Critical thinking, rational thought and deeper understanding are the principle goals of this new education system. It is people-centred, aiming at the breakdown of class, race and gender stereotypes, embracing the notions of child centredness, diversity, multi-culturalism and multi-lingualism (Carklin, 1997:203)

For the purpose of this study, I have focused on how the principles of Drama in Education can be utilized as a teaching strategy in the OBE classroom. Drama in Education and Outcomes Based Education both work on common principles. Both are learner-centred aiming at learner empowerment and to promote creativity.

1.2 MOTIVATION FOR THE STUDY

South Africa has chosen C2005 as its vehicle to ensure transformation of the education system so that it produces critical thinking citizens who will make a meaningful contribution to society and have an impact on the global market.

The motivation of this study is to investigate the potential use of the principles of Drama in Education (DIE) as a teaching strategy in the OBE classroom. OBE was introduced in the Senior Phase as follows: Grade seven in 2000 and Grade eight in 2001. Many educators received a minimal training of one week in which they had to learn OBE terminology, teaching methodologies, assessment strategies and so forth. A teaching degree spans approximately four years where teachers are taught 'the art and science of teaching'. Yet in a space of one week teachers were required to 'unlearn' many concepts of teaching that they had held for many years and try and grasp this new style of teaching. Previously, teachers were trained in the traditional mode of teaching where learning was teacher paced and knowledge based. Now they are being retrained, to change learning in the classroom so that it is learner paced with an emphasis on skills development. This new approach to teaching has proved to be very frustrating to educators and has been referred to as a "national disaster" (Sunday Times, 2001: 8). The article further states that educators were experiencing difficulties in implementing OBE due to insufficient training, lack of information regarding methodology, lack of resources and they were unsure about the assessment strategies.

From observation and anecdotal evidence, it is evident that the Department of Education is silent as educators cry out for help. Books are being published that focus on the history of OBE, the theories underpinning OBE, lesson plans for the various learning areas but fail to address the crucial issue of many educators, which is: what do I do in the classroom?

Being a strong advocate and practitioner of Educational Drama, I have seen the benefits of drama in the classroom. It allows learners an opportunity to gain insight into situations and experiences that seem foreign to them. I have witnessed drama bring a new understanding and clarification to learners and a development of skills that last long after

the lesson has ended. Every drama lesson is a lesson for life! The introduction of OBE in schools has created much scope for educators to stretch their imagination and implement or create new ways of teaching and learning. OBE has provided educators with an opportunity to reverse the prescriptive approach of the past education system. Educators can be innovative and find new and exciting ways of engaging the learners and by experimenting with or creating new ways of teaching and learning. I thought that it would be invigorating to explore the possibility of utilizing Drama in Education as a teaching strategy in the classroom.

Dees (1999: 155) writes, “Drama in Education can serve as a means for the development of a deeper level of personal awareness and more advanced critical thinking skills that are beneficial to human growth”. It is argued by DIE supporters that it can be used as an educative instrument to awaken empathy and understanding in young people. It allows learners to express their true emotions, which is sometimes clouded by the intellectual debate that occurs in the classroom. DIE has been described as a process, which develops self-confidence, personal awareness, co-operation in groups, fosters qualities of tolerance and understanding and helps them to become more self-disciplined. Hornbrook (1998:3) affirms this notion when he states that, ‘Drama in Education is the best possible form of education’.

The idea of positioning this study within the context of Curriculum 2005, is that, it can provide insight to policy makers, curriculum developers and educators. To policy makers and curriculum developers it may create awareness that the principles of educational drama and OBE are inextricably interwoven. Both are learner-centred and focuses on empowerment, the learning of skills and the education of the entire child, that is, intellectual, emotional and social. To the educator, it may provide an alternate means of teaching and learning. It is with this in mind that the aim and critical questions of this study are offered in the next section.

1.3 AIM, CRITICAL QUESTION AND SUB-QUESTIONS

The general aim of this study is to explore the potential use of educational drama in the context of the OBE classroom especially in the Senior Phase.

CRITICAL QUESTION AND SUB QUESTIONS

The scope of this study is encapsulated in the following critical question: What is the potential of Educational Drama as a teaching strategy in the OBE classroom with specific reference to the Senior Phase?

The sub questions are as follows:

- What are the principles governing the NQF, C2005 and OBE documentation with reference to utilizing the principles of educational drama?
- Do theories of educational drama dovetail with OBE methodology?

1.4 RESEARCH METHODOLOGY

Leedy (1993) distinguishes between qualitative and quantitative approaches by saying that if the data is numerical, the methodology is quantitative, if the data is verbal, the methodology the qualitative (cited in Oosthuizen, 1995: 33). Recent debates on the strengths and weaknesses of qualitative and quantitative research have shown that there is move towards combining approaches or methods in a single study. This is known as triangulation. The methodology utilized in this study will be both qualitative and quantitative in nature. In my research, my data collection will focus on questionnaires and policy analysis.

1.4.1 RESEARCH CONTEXT

The research involved one school being chosen as a research site since it shared similar characteristics with other schools in the area about its composition of learners, facilities, educator qualifications and general ethos. The school is situated in the outskirts of the township of Phoenix. It has a learner population of approximately one thousand six hundred learners and a staff compliment of forty educators. The school is a multi-racial school with approximately eighty percent African learners. Through the process of

random sampling ten educators from the Senior Phase were selected to participate in the study.

1.4.2 DATA COLLECTION PLAN

According to Moon, Dillon and Sprenkle (1990) in qualitative research, probability sampling is not used. The selection technique involves the choosing of subjects who fit into appropriate units of analysis. The sample is chosen according to whether it meets certain criteria. Non-probability sampling according to Seaberg (1988) is suited to exploratory research and he described the following methods of non-probability sampling: availability sampling, quota sampling, purposive sampling, and snowball sampling. In this study, availability sampling was used and the sample came from those educators who are presently teaching OBE in Grade eight at a selected school site.

In response to the critical questions, questionnaires were distributed to ten educators who taught in the Senior Phase. These questionnaires focused on the OBE training that educators received, the teaching methods they were using, the reasons for not using drama as a teaching strategy, the role of members of management in assisting educators in the teaching of OBE and the link between the critical cross-field outcomes and drama techniques.

All the above sources form part of the research data, subjected both to qualitative and quantitative analysis. The open-ended questions were subjected to qualitative analysis. Educators' responses with regards to the OBE training and comments on the use of drama strategies in the OBE classroom were also analysed.

1.5 PROGRAMME OF RESEARCH.

The following is a brief outline on the course of study for this research undertaking:

Chapter 1 introduces the topic and locates it within the curriculum change that is presently taking place in our country. Included is the motivation for the study, aim, critical question and sub-questions and the research methodology guiding this research.

Chapter 2 provides the background for curriculum change in South Africa, the ideology behind Outcomes Based Education and how it dovetails perfectly with drama as a teaching strategy. Key concepts such as the National Qualifications Framework, Curriculum 2005 and Outcomes Based Education (OBE) with reference to how it possibly dovetails with the ideologies of Drama in Education are discussed.

Chapter 3 examines the literature in Drama in Education and some Drama teaching strategies that can be used in the OBE classroom are highlighted. Discussion is also focused around the educator utilizing Drama teaching strategies, the meaning and purpose of Drama in the classroom and Drama in Education being learner-centred. Here I attempt to find links between OBE and Drama in Education teaching philosophies with a view to using Drama teaching strategies in the classroom.

Chapter 4 provides an analysis of the questionnaire with the view to responding to the critical question and sub-questions.

Chapter 5 serves as a concluding chapter where a summary of the findings are presented. I also make recommendations to the various stakeholders in the education system with the view to implementing Drama teaching strategies in the OBE classroom.

1.6 DEFINITION OF TERMS

The following terms are briefly defined, and further clarification is provided later in this study.

1.6.1 *Curriculum 2005* (C2005) is a new system of education that focuses on learner centredness, relevance, integration, differentiation, nation building and non-discrimination, critical and creative thinking, flexibility, progression and credibility.

1.6.2 *Outcomes-Based Education* (OBE): for the implementation of C2005 an educational approach described as Outcomes Based Education was formulated. Teaching is now based on Outcomes that the child must achieve at the end of a phase. OBE includes a description of qualifications, curricular development, assessment of learners,

development of educational structures and institutions. Its curriculum focuses on learner activities, the results of learning and how that learning will be used.

1.6.3 *The National Qualifications Framework* (NQF) describes the “requirements for qualifications, on procedures and stipulates rules which regulates assessment... and provides a standardization and portability of credits and qualifications (Malan, 1997:4).

1.6.4 *Drama in Education* (DIE) or *Educational Drama* aligns itself with child centred education ,that is, education from the point of view of the child (Terry and Malan, 1990:7). It uses various strategies and activities to achieve its goal of developing skills in participants.

1.6.5 *Teaching strategy or method* in this study refers to the means that the educator uses in the classroom to achieve certain outcomes.

1.7 CONCLUSION

In this chapter, an introduction to the study was presented which located the study within a changing curriculum context. The motivation for the study, the aim, critical and sub-questions, which drive the study were also framed.

In the next chapter, an analysis of policy documents is undertaken with a view to exploring how DIE and OBE principles dovetail.

CHAPTER TWO

CURRICULUM CHANGE IN SOUTH AFRICA

2.1 INTRODUCTION

In this chapter, I endeavor to provide the background for curriculum change in South Africa, the ideology behind Outcomes Based Education and how it dovetails perfectly with drama as a teaching strategy. I do this by arguing a case for a transformed curriculum on one hand and the use of the position of Pinto and Dison (1998) on the other to demonstrate this linkage.

Being euro-centric, christianized, racist, elitist, discriminatory, compartmentalized, content- centred and exam driven characterized South African education before 1990, The National Education Co-ordinating Committee (NEPI) was an initial contributor to various policies that were implemented in South African Education before 1994. It provided a broad framework for the curriculum policy in South Africa, which aimed at being non-sexist, non-racist, democratic and to redress the imbalances of the past. This formed the basic platform for the curriculum policy adopted in 1998 (Jansen, 1998).

Curriculum 2005 is a major initiative of the National Department of Education within the new framework and was described by the then Minister of Education, Professor S.M.E Bengu as follows:

Essentially, the new curriculum will affect a shift from one that has been content-based to one which is based on outcomes, this aims at equipping all learners with the knowledge competencies and orientations needed for success after they leave school or have completed their training. Its guiding vision is that of a thinking, competent future citizen (Dept.of Education, 1997: 1).

In terms of outcomes-based learning this means that learners will accomplish more than remembering or mastery of skills and knowledge. In the content-based approach learners had to master content in one way or another, using the educator as a source of expert

knowledge, textbooks, notes and other content material. Examinations were used to assess this regurgitation of knowledge. This approach did not prepare the learner for lifelong learning. The outcomes-based learning approach on the other hand intends to focus equally on knowledge, skills, values and attitude, the process of learning and the final outcome/result/product. Learners exposed to this approach have the benefit of mastering methods, techniques and procedures, which are required in the world of work (Oliver, 1998: 21).

C2005 was formulated so that the country should be better prepared for the next millennium by training them in the new basics. Spady and Schlebusch (1997) state that since the country is under resourced and can not depend on central government for essential supplies of text-books and other necessary requirements, the country needs to use cheaper resources. Christie (1998:37) adds to the above recommendations and asserts that OBE and C2005,

“may be viewed as part of a suite of policies adopted by the post-apartheid government to restructure and transform the legacy of apartheid in education and training”.

An OBE curriculum would allow for learners from various backgrounds to continue their education and this recognition of prior learning is awarded with the qualification structured, referred to as the National Qualifications Framework, NQF (see Figure 2.2). In the following section the NQF is described to locate the life-long learning within a structure.

2.2 THE NATIONAL QUALIFICATIONS FRAMEWORK (NQF)

The NQF is one of the centerpieces of educational reform in South Africa in the post apartheid era. The aim of the South African Qualifications Act which was promulgated on 4 October 1995, is:

...to provide for the development and implementation of a National Qualifications Framework and ... to establish the South African Qualifications Authority and to provide for matters connected therewith (Oliver, 1998: 4).

The NQF's main concern is the vertical and horizontal mobility of learners over a lifetime. The objectives of the NQF, outlined in the South African Qualifications Act of 1995 are to :

... create an integrated national framework for learning objectives, facilitate access to, and mobility and progress within education, training and career paths; enhance the quality of education and training and employment opportunities, and thereby contribute to the full personal development of the nation at large (Republic of S.A., 1995:1).

The South African Qualifications Act enables South Africa to develop its own integrated National Framework .The NQF is designed so that learners can achieve qualifications through a combination of different types of learning as the White paper on Education and Training argued (Department of Education, 1995:26):

“ a new flexible and appropriate curricula are needed that cut across traditional divisions of skills and knowledge, with standards defined in terms of learning outcomes and appropriate assessment practices, in order for a more meaningful learning experience and to prepare learners more effectively for life's opportunities.”

The NQF will cut across the skills and knowledge divide and learners will no longer be trapped in particular careers because of their learning choices made early in their education and training.

The principles of NQF can be summarized as follows:

TABLE 2.1: PRINCIPLES OF NQF (author unknown, adapted, 1996: 12)

- | |
|--|
| <ul style="list-style-type: none"> • Legitimacy: A range of people can participate in the planning and co-ordination of standards and qualifications. • Integration: Education and training – theories should be combined. • Relevance: Serves the needs of learners and the nation to build a strong productive skilled work force. • Credibility: NQF standards are accepted nationally and internationally. |
|--|

- Coherence: Areas of learning should be connected, building on what was previously learned.
- Flexibility: Learning through formal and informal learning situations e.g. Non governmental organisations, the church etc.
- Quality: SAQA will ensure fair assessment and equal standards.
- Access: Mobility between levels of learning and work opportunities, entering and exiting at the different levels of education and training.
- Progression: Need to receive a number of credits in appropriate combination or a qualification, before moving on to the next level.
- Portability: Transfer qualifications and credits from one learning situation to another.
- Articulation: Mobility between education and work environments.
- Recognition of prior learning.
- Guidance of Learners: Exploring choices of work and studies.
- Democratic participation.
- Equality of opportunity: Children / adults / learners in and outside formal school systems advance at their own places.

Table 2.1 indicates that the learner has a right to progress through the system of education at his/her own pace. The principles of integration, relevance, coherence, flexibility and democratic participation are stressed in the NQF document. Here again I find a link between what drama can develop in the learner and the requirements of the NQF. From my experience in the classroom as a practitioner of drama, I have observed the benefits of drama to the learners. Drama encourages interaction and working in groups, it develops analytical skills and assists learners in analyzing and evaluating information, it develops thinking skills. Drama provides a non-critical environment for sharing experiences. The learners are given an opportunity to experience real life situations and apply this understanding to everyday social and political happening. Drama also assists learners in developing their communication skills. Thus the requirements of the NQF and the skills that drama equips the learner with are clearly linked.

2.3 AN INTRODUCTION TO OUTCOMES BASED EDUCATION.

Spady (1995:29) identifies four main differences between OBE and what schools have always done:

- OBE systems build everything on a clearly defined framework of exit outcomes.
- Time is viewed as an alterable resource dependent on the needs of the participants.
- OBE provides standards that are clearly defined, made known and 'criterion based' for all students.
- OBE focuses on increasing student's learning and performance to the highest possible levels before they leave school.

Outcomes Based Education and training thus requires a shift from teacher input, that is, instructional offerings or syllabus expressed in terms of content, to one, which focuses on outcomes (Department of Education, 1996: 30).

Spady and Schlebusch (1997: 29) outlines some key beliefs about OBE:

- What or whether learners learn successfully is more important than exactly when, how and from whom they learn it.
- Schools exist to ensure that all their learners are equipped with the knowledge, competencies and qualities needed to be successful after they exit the education system.
- Schools should be organized, structured and operated so that their learners can achieve these life performance outcomes.
- All learners can learn and succeed but not in the same way or on the same day.
- Successful learning promotes more successful learning just as poor learning fosters more poor learning.
- Schools control key conditions and opportunities that directly affect successful school learning.

The message embedded in these six statements reflect a deep commitment to creating conditions and using practices that help every student become the most successful learner

and performer she/he can possibly be. OBE practitioners should do everything they can do to focus, organize and operate their schools and classrooms to achieve that end.

Outcomes are only one component of an OBE approach. According to the NQF Discussion Document (1995) an outcome is the demonstration in context of :

- a learning experience; and
- capabilities that derive from and underpin that learning experience.

Musker (1998: 10)) clarifies this definition by suggesting that:

- the learner has an underlying capability;
- the learner has to demonstrate that capability ; and
- the learner has to demonstrate that capability in a particular context.

It is clear from the above information that teaching and learning is outcomes based. It focuses on the abilities of the learner, and how the learner can be encouraged to use this learning within any given context.

The critical and developmental outcomes are a list of outcomes that are derived from the Constitution of South Africa. They describe the kind of citizen the education and training system should aim to produce. The twelve critical outcomes apply to competencies required for life. The critical outcomes are the broadest possible outcomes. They cut across all learning areas and all phases of education. The critical outcomes are based on the values expressed in the South African Constitution. However, they contain more than values, they also indicate what knowledge and skills we expect learners to achieve.

TABLE 2.2: THE TWELVE CRITICAL OUTCOMES OF C2005 (Adapted from Department of Education, 1996:15)

1.	Identify and solve problems in which responses display that responsible decisions using critical and creative thinking have been made.
2.	Work effectively with others as members of a team, group, organization, community.
3.	Organise and manage oneself and one's activities responsibly and effectively.
4.	Collect, analyse and organize and critically evaluate information.
5.	Communicate effectively using visual, mathematical and/or language skills in the modes of oral and/or written presentation.
6.	Use science and technology effectively and critically, showing responsibility towards the environment and health of others.
7.	Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation.
8.	Reflecting on and exploring a variety of strategies to learn more effectively.
9.	Participating as a responsible citizen in the life of local, national and global communities.
10.	Being culturally and aesthetically sensitive across a range of social contexts.
11.	Exploring education and career opportunities, and
12.	Developing entrepreneurial opportunities.

These twelve critical outcomes of C2005 are inextricably linked to what Drama in Education can achieve in the classroom. A motivation for the use of the arts across the curriculum is made in an article entitled 'Victory for Arts and Culture' (The Educator's Voice, July 2000 :15). The writer argues that activities in the arts assist in the following skills:

- develops a range of verbal and non-verbal literacy's essential to effective communication, socialization and functioning in society (visual, oral, spatial, aural and kinaesthetic);

- Develops critical conceptual, innovative, investigative, reflective, interpretative, intuitive modes of creating and problem solving, leading to new forms and inventive use of technologies and skills;
- Intrinsically promote opportunities for personal emotional, intellectual and spiritual growth due to the nature of creative engagement on all levels, enabling more perceptive and sensitive interactions with others;
- Inform, challenge and shift attitudes and values based on cultural perceptions; and
- Provide a society with its arts practitioners, audiences, patrons, cultural institutions, and numerous aligned industries and professions, substantial economic benefits, as well as informed and enriched creative and culturally active people.

Drama as a teaching strategy has positive benefits to the learner, as indicated above. Drama as a teaching method has definite links to the twelve critical outcomes and these outcomes can be achieved if drama is used as a teaching strategy in the classroom.

Oliver (1998) argues that the outcomes-based approach necessitates a paradigm shift towards how we can perceive the curricular process and how this learning should empower the learner through the achievements of outcomes and assessment.

The outcomes-based approach deviates from the conventional and traditional content-based education and training in the sense that it focuses on the mastery of processes linked to intended outcomes, as well as a mastery of knowledge and skills needed to achieve the outcome. The outcomes-based approach emphasizes a learner-centred approach. Drama in education also places much emphasis on the role of the learner in the education process. Drama in education can also be termed outcomes based as it aims at instilling in learners life long learning and attitudes that will assist in every facet of their lives.

The 66 specific outcomes for the eight learning areas are developed from the critical outcomes indicated in Table 2.2. The Draft Revised Curriculum Statement released by the present Minister of Education, Kader Asmal on 30 July 2001 reduces the number of

specific outcomes to only three to five per learning area. They express the broad expectations of what is to be achieved by learners in the General Education and Training Band. (Sunday Times, 2001:4)

The Draft Revised National Curriculum Statement (2001:17) states that:

“ outcomes-based education is aimed at activating the minds of young people so that they are better able to take part in economic and social life. Our OBE system is intended to ensure that all are able to achieve to their maximum ability and are equipped for lifelong learning”.

Drama in education as I have argued earlier on is an ideal vehicle for transformative teaching the OBE way.

2.4 A LEARNER- CENTRED APPROACH

C2005 forces the teacher to develop the curriculum from the learner's point of view. The NQF places learners at the center of learning, aiming to prepare them for life after school. Learners are to be equipped with essential skills that will help them to participate as vital members of a democratic society. This development of skills is learner paced. The learner learns from his/her experiences and this learning occurs both formally and informally. C2005 focuses on the ability of the learner, not the regurgitation of knowledge. The principles governing OBE are learner-centredness, relevance, integration, differentiation, nation building and non-discrimination, critical and creative thinking, flexibility, progression and credibility (Department of Education, 1995). Learner-centredness implies that the learners' needs should be recognized and addressed. The learning content should be geared around the development of the skills of the learner; and the teacher as a facilitator should utilize different methods of teaching. C2005 is learner paced and it encourages individuality and creativity. OBE emphasizes learning by doing, problem solving, skills development and continuous assessment. It focuses on the needs of the individual learner.

Malcolm (1998:10) says that learner-centred education calls for a curriculum that links to children as individuals and members of the local communities. The teacher is the best

person to design approaches to curriculum because they know the learners' interests, experiences, cultures, learning styles, abilities and dreams.

The Curriculum Framework focuses on learner- centred education, in the following statements:

"curriculum development, especially the development of learning programs and materials, should put learners first, recognizing and building on their knowledge and experience, and responding to their needs... "

"Different learning styles and rates of learning need to be acknowledged and accommodated... "

"Acknowledging that not all learners learn at the same rate and in the same way, learners will not all be expected to attain the specific outcomes in the same time in the same way or at the same place or in the same manner. Rather learners should attain them through a wide range of experiences encountered over several grades and in a variety of contexts.. "

"Curricular should be relevant and appropriate to current and anticipated future needs of the individual, society... "

Malcolm (1998) suggests that the tone and the climate of the classroom should reflect learner centredness rather than what actually happens in the classroom. I differ with him on this point because many educators can say that their classrooms reflect this atmosphere but the learners are not engaged in activities that could be called learner-centred. Drama activities are learner-centred, this position is further developed in chapter three. Our classrooms have learners who come from various contexts and who learn in different ways. Malcolm (1998: 63)) differentiates between four types of learners as shown in Table 2.3.

TABLE 2.3: DIFFERENT WAYS OF LEARNING (Malcolm, 1988: 63)

<i>THEORY BUILDERS:</i> Enjoy the power and logic of theories and generalizations.	<i>BIG PICTURE THINKERS:</i> Enjoy creating, relating and representing ideas in new ways.
<i>ORDERED THINKERS:</i> Concerned for details and order; Enjoy rules, set procedures and routines.	<i>FEELING THINKERS:</i> Concerned for feelings, emotions, other people and lives: intuition, empathy.

Malcolm (1998) advises educators to take cognizance of the curriculum activities they design for the learners and to constantly check whether it caters for the needs of the various learners in the classroom. As indicated in Table 2.3, it is clear that many learners will become frustrated if educators use only one method of teaching. The educator has a responsibility to organize experiences that challenge what children already know in order to enable constructive and life long learning to take place. Drama in education caters for the various ways in which learners learn. It focuses on the spatial, kinaesthetic, aural, visual, and oral (The Educator's Voice, 2000, 15).

Verriour (1994, 10-15) distinguishes between the various types of learning that occurs when using drama as a teaching method. He groups them under five areas of learning: intellectual, emotional, social, drama (aesthetic), and language. Intellectual learning involves learners' changes in understanding about human themes, concepts, and values that may be encountered in the learning context. Emotional learning refers to the learner passing on to other learners their own knowledge that they bring to the classroom or dramatic context. This knowledge along with personal feelings, attitudes, values, and beliefs constitutes a crucial element in the drama context. Social learning is inherent in the collaborative nature of the work itself.

Gardner (1991: 67) provides an interesting view of how children learn. He defines a smart child as being one who can solve problems, create new problems to solve, and

create products or services of value. He further speaks of eight types of intelligences. These include :

- Verbal linguistic
- Logical/mathematical
- Visual/spatial
- Musical/rhythmic
- Bodily/kinaesthetic
- Aturalistic
- Interpersonal
- Intrapersonal

The implications of these different intelligences or the ways in which the learners learn have serious implications for the learner in the OBE classroom. The educator has to use various methods to reach these children. The traditional school system focused on verbal and logical intelligence, which has allowed only a few learners to excel within this system. The OBE system of education allows the educator to use creative and interesting teaching strategies to reach every child in the classroom. Drama as a teaching strategy provides a vehicle, which educators can use to reach all the learners in their classes.

2.5 THE ROLE OF THE EDUCATOR

OBE allows the educator more freedom in the classroom and an opportunity in curriculum construction. OBE learning focuses not only on the content of the learning but also on the process of the learning. According to the Draft Revised National Curriculum Statement (2001:18), the educator is given much room for creativity and innovation and promotes activity-based methods of teaching and learning, which will encourage active learning. The educator is not a recipient of knowledge or curriculum but an active participant in the curriculum thus he/she is a curriculum developer. For many educators this change has allowed them flexibility to experiment with new ideas and information. On the other hand, many teachers cannot handle this task of developing curriculum materials, experimenting with new way of teaching and assessment.

With this new system of education, assessment can be varied and is not test or examination based. It is continuous as Malcolm (1998: 82-83) suggests:

Assessment should be used to check whether the learner can remember knowledge and skills learnt in class and 'what children really think and can do.'

The role of the educator in the OBE classroom is to function more as a facilitator than, a traditional teacher. According to Oliver (1998:40-44), Outcomes-based education requires the educator to:

- impart knowledge, which is inaccessible or needs to be explained to the learners;
- provide guidance on how and where information can be obtained ;
- demonstrate whatever needs to be demonstrated ;
- direct learners to capitalize on acquired knowledge, skills and processes to construct outcomes;
- to intervene on a continuous basis with learners to confirm progress and direction, based on performance indicators;
- to mentor, assist, facilitate and organize :
- social interaction;
- the progress towards achieving outcomes;
- problem- solving;
- processing information;
- interpretation of information;
- contextualising outcomes;
- use opportunities and resources;
- revisit strategies;
- the educator needs to reconcile learning styles with the context of learning;
- align the world of learning to the world of work through :
- self-learning;
- self –development;
- across curricular thinking;
- social interrelationships; and

- developing higher order thinking, communication and decision-making.

Over and above the mastery of content and skills, learners will now be able to acquire competencies by devising their own ways and means of achieving outcomes. The Draft Revised Curriculum Statement (2001) affirms the crucial link between the educator, the curriculum and the learner. It is the educator, who works closely with the learner and is aware of the learner's circumstances. The educator in C2005 can design programmes of learning that relate to the needs of the learner within a particular context.

2.6 LINKAGE BETWEEN DRAMA IN EDUCATION AND OBE

In arguing for Drama in Education to be used as a teaching strategy in the OBE classroom from a literature perspective there are two relevant and interesting things to bear in mind when we think about our own creativity. The first important thing about our brain is that it is made up of two identical looking hemispheres, popularly called the "right brain" and the "left brain." Pinto and Dison (1998) state that the left-brain contains the centers responsible for logical reasoning, patterns and codes such as language, mathematics and so forth. The right brain on the other hand houses the sites of creativity, spatial arrangements and so on. Therefore, educators must be more creative in their teaching methodologies so that both hemispheres of the learner's brain are stimulated (see Table 2.5).

TABLE 2.4: DIFFERENCES BETWEEN THE TWO HEMISPHERES OF THE BRAIN

LEFT BRAIN	RIGHT BRAIN
Reasoning	Creativity
Language	Emotion
Maths	Spatial arrangements
Logic	

The second important thing about the brain is that it does not process information in straight lines, like writing on a page. According to Pinto and Dison (1998), the brain takes in clusters of information and slots this into spaces according to our previous experience. Educators need to use varying teaching methodologies so that good quality learning will take place. There needs to be a balance between activities that stimulate both parts of the brain. Traditional school emphasized subjects such as Mathematics, Physics, Biology were regarded as important with little attention given to subjects like Music, Art and Drama. Success of the learner was gauged with how well he/she coped with the subjects such as Mathematics, Biology or Physics. The learner who excelled in Art, Music and Drama were not given recognition. The OBE philosophy stresses holistic education of the learner with the emphasis on all types of learning in the classroom catering for different types of learners and the way in which learners learn. Educational drama activities certainly provide a balance in stimulating both hemispheres of the brain.

What is evident from the type of activity that OBE demands is that all learning areas should be taught in terms of activity and experience rather than of knowledge to be acquired and facts to be stored. Drama can provide a different approach to subject matter normally presented verbally by the educator. The question asked is, can drama be used with all subjects? Dodd and Hickson (1971:121) state that drama's great appeal is its "ability to capture children's interest thus making research and collecting of facts a pleasure."

Dramatic work is of utmost value in developing the children's grasp of reality. (Hodgson and Banham (1972: 23) affirm this notion, by stating that,

"children act out things in order to understand them... dramatization is one of the ways in which experience of persons and situations in real life and books can be clarified and illumined."

2.7 CONCLUSION

In this chapter, I attempted to explain key concepts such as the NQF, C2005, and OBE and how it impacts on the educator, the curriculum and on the educator. I endeavoured to

demonstrate the opportunities that C2005 provides for the educator in being innovative and creative in the classroom. A linkage was made between the twelve critical outcomes and the processes and techniques used in educational drama. A strong argument was made to creatively use DIE as a teaching strategy in the OBE classroom.

The next chapter will explore the literature on DIE and its potential use in the OBE classroom.

CHAPTER THREE

DRAMA AS A TEACHING STRATEGY: EXPLORING THE LITERATURE

3.1 INTRODUCTION

In response to the critical question what is the potential of Educational Drama as a teaching strategy in the OBE classroom with reference to the Senior Phase? the third chapter examines the literature in Drama in Education or Educational Drama and the possibilities for classroom use. The various definitions are considered, its importance for the learner in the OBE classroom, some of the teaching tools that the educator can use in the OBE classroom are explored and its value as a teaching strategy is discussed.

Drama is a valuable educational tool, it can be used to develop insights within a particular area of the curriculum, for example Natural Sciences or Technology. It can be employed in the classroom to encourage creative writing and to help children to develop language. It can give them confidence and practice in solving a problem, making decisions and working co-operatively. Through drama, a special kind of learning can take place. By becoming actively involved in make-believe, children are engaged in direct experience. Unlike other teaching strategies, drama does not require any special facilities or conditions, books or equipment - it is the cheapest activity. All you need is an educator who is willing to take risks, learners and an appropriate available space within which to work.

3.2 TOWARDS A DEFINITION OF DRAMA IN EDUCATION

There has been much debate surrounding the term, Drama in Education (DIE) but for the purpose of this study, I will focus on the position of 'drama as a learning medium'. Dorothy Heathcote, a pioneer of Drama in Education defines Educational drama "as anything which involves persons in active role-taking situations in which attitudes, not

characters are the chief concern” (Heathcote 1971: 43). Heathcote describes her use of drama in the classroom as a conscious employment of the elements of drama to educate or to literally bring out what children already know but do not yet know what they know.

In Drama in Education, problem solving extends the work of learning. It uses past experience to predict what may happen when certain acts are carried out. Drama is sociologically based, employing individuals within groups and the interaction of their active processes. It is also play-based having a defined area of intention. Drama is not something that is special, but rather a strategy that most ordinary people regularly employ as a way of coping with a new or unsettling experience. When a significant event is approaching, we usually rehearse it beforehand in our minds. We dramatise it and this helps us to explore the feel of the experience thus decreasing our anxiety and increasing our control over it. In educational drama, all we do is create an opportunity for a collection of attitudes to relate together in problem solving. This comes about by a series of confrontations between persons and their ideas. Improvisations provide a safe framework for such confrontation. Dorothy Heathcote says that we need people who are original, creative, spontaneous, and innovative. These are the same ideals that OBE aspires to achieve in the learner.

Educational drama according to Malan (1973:5) is “an experiencing activity.” It is an activity, in which all participate, and all bring to the activity not acquired skills but what is basic and common to all human beings. My focus in this research is with drama as an educational force or teaching strategy and the common threads that run between Educational Drama and OBE which are problem solving, socializing in groups, democratic attitudes, creativity, play, activity based amongst others. From the time a child is born, he/she is being educated through play this should be reinforced in the school situation. Malan (1973) asserts that drama can be used as an educational medium, as a teaching method and as a learning technique in any subject.

Educational drama tends to develop the differentness in individual personalities. We are aiming at developing the ‘individuality of the individual, the uniqueness of each personality’ (Dodd and Hickson, 1981:15). As educators, we need to be more open and

flexible as we are dealing with many different personalities in the classroom. Therefore, in drama there are no straight guidelines. OBE also emphasizes the importance of the individual and stresses the achievement of the critical outcomes by every child by the end of the Senior Phase. These critical outcomes are achieved at different levels and within different time-frames by various children.

Paideya (1999:120) conducted a study on the potential use of educational drama and theatre for Life Skills development within the context of C2005, she studied Life Skills development in the Grade one classroom. She found that if DIE methods are used to teach skills, they could offer more resourceful teaching, where the curriculum is more accessible and realistic.

3.3 MEANING AND PURPOSE OF DRAMA IN THE CLASSROOM

The learner should be able to give information and the responsibility to take a role where confrontation comes with a situation, problem, attitude and by experiencing these, the children satisfy a need at that time. This will bring more into the child's experience than can be brought by simply discussion or talk. Drama will bring more feeling, awareness of others' attitude and needs and a general widening of experience and personal development. Drama is valuable in developing social and imaginative capacities. It can satisfy the group, school, individual, syllabus and so forth. It will teach a child to take attitudes and responsibilities to problems and situations both in his/her own sphere and in those of other people. Drama is a release of physical and mental energies and the educator must be able to direct and control these.

There are different learners in every classroom (see Table 2.3) and OBE makes provisions for all these learners. In using drama in the classroom, all learners have a sense of confidence. Now they can argue, they can justify, they can talk about what they are doing, they can work by themselves or with other people. This is, what is missed in a teacher-dominated classroom.

3.4 THE EDUCATOR UTILIZING DRAMA IN THE CLASSROOM

In Drama in Education, the educator-learner relationship becomes crucial. The concept of an instructor on high and passive receivers will not work. It operates within a non-critical framework. As educators, we need to unwind a bit and loosen up to be more flexible in our approach: to have the daring to attempt and fail. I strongly believe that this is what OBE advocates.

If educators have never used drama as a teaching tool, there is no clear, clean beginning point, there is only what Heathcote (1984:76) calls, “edging in”. You have to start from wherever you are. Heathcote advises that you begin by figuring out what minimum conditions you need, to feel successful as an educator. There are two other conditions an educator must take cognizance of, that is the condition of the class and the nature of the subject material. She further suggests that the educator should begin by examining very honestly his or her own conditions as an educator. There are at least six areas in which she feels each educator must determine her or his own threshold of tolerance. They are:

- Decision-making: what type of decisions is the educator willing to let learners take.
- Noise: this threshold is when the educator feels that the learners are making too much of noise or it is not ‘constructive’ noise.
- Distance: the educator needs to determine how physically and emotionally close he/she want to get with his/her learners.
- Size of groups: the educator should work with groups that he/she feels comfortable with.
- Teaching Registers: by this Heathcote means the attitude you employ in putting yourself at the service of the class or how the educator relates to the class.
- Status as an educator: what does the educator have to gain from the experience in order to return to class the next day.

Heathcote (1984:83) states that it is not enough for the educator to know his/her thresholds for security, but also to get to know the class. Each class has a different condition and potential. Heathcote tries to assess what she calls “content level” at which

they can best work, the level of complexity of experience with which they are capable of dealing. This method works well within the parameters of OBE since the same material can be used in every class with differing levels of complexity.

3.5 LEARNER- CENTREDNESS OF EDUCATIONAL DRAMA

Educational drama aligns itself with child-centred education. Terry and Malan (1990:7) state that it is, “education from the point of view of the child”. Drama in Education involves the development of certain attitudes, skills and techniques which learners can use for aspects of life in which they are directly involved. Through drama a learner can enter into a situation which they would not normally come across, and in so doing he/she can begin to perceive the complexity of the human situation and the endless variety of emotional responses (Hodgson and Banham, 1973:52).

Drama is an activity in education that can give a creative outlet to every single child through a medium that is both his/her own most intimate possession and the instrument he/she uses more skillfully than any other language and that is human communication.

According to Bolton (1971:15), the educator utilizing drama in the classroom has to be equipped with the following tools:

- He/she should know how to build mutual trust between him/herself and the class so that both can reveal feelings, enthusiasms and interests with a large degree of honesty.
- He/she should have the kind of eye for really seeing what is happening when the children are working at their drama as persons and in terms of how the drama is created.
- Having recognized what is happening at these two levels, he/she should have the skill to help extend the quality of the drama along the direction that is keeping with what appears to be educational needs of the children at that particular moment.

The educator's role as required by OBE and Educational Drama is as an encourager and a provider of ideas and stimulus rather than a pedant or authority. The educator has to

create a conducive atmosphere and rich environment in which drama can be used. To encourage the child to “see, think and feel imaginatively will be the teacher’s most vital contribution” (Hodgson and Banham 1972:23). According to the Department of Education (2000:2) the educator should provide the learner with “ various opportunities to acquire, develop and apply a range of more advanced knowledge, understanding and skills”. They further suggest that the following should be emphasized:

- Opportunities for more knowledge construction;
- Broader treatment of knowledge for more informed choices in Further Education and Training;
- A curriculum at a transitional stage, from dependence to independence;
- Give support to encourage sophistication of thought processes;
- Encourage critical and creative thinking skills, attitude development, and the understanding of one’s role in society; and
- Provide opportunities to help develop a positive self- image.

The teaching strategies used in Educational Drama contribute to the acquiring of the various skills required by OBE in the Senior Phase. It encourages critical thinking, creativity, thinking skills, independent thinking and provides a vehicle for knowledge construction.

The educator’s main aim is to give stimulus and encouragement, to present her material so that for the children it always provides a creative experience, an opportunity for the free use of the imagination, and to exercise self-expression.

Heathcote (1984) believed that the teacher’s aim was to use drama in the way in which it will most aid him/her in challenging the children to learn.

3.6 EDUCATIONAL DRAMA IN THE CLASSROOM

Neelands (1990) states that drama develops personality, imagination, awareness of the others’ position and the ability to empathies, fostering of group identification and working together. The role of the educator is to stimulate or structure a situation, which would encourage the use of drama by the children. He further suggests that drama can be used in the following ways:

- Drama as a means of introducing and opening up a new area of study.
- Role of drama in exploring problem areas arising during the course of a topic.
- Drama used to pull together the threads of experience at the end of a topic.
- Drama used to explore human problems, confronting people who lived long ago and so forth.
- Drama leading to discussion, research and writing by learners.

The following section entails some educational drama strategies that can be used by any educator in the OBE classroom.

3.6.1 THE USE OF PLAY IN THE CLASSROOM

According to Pinto and Dison (1998:34), play permits the exploration of the ‘shared world.’ It provides the opportunity for the practice of skills, both physical and mental, as they develop. Play permits the exploration of fantasy in a ‘safe manner.’ It enhances the defining of self and understanding of identity. Play is a rehearsal for life. When learners engage in group-play it provides a means for socialisation. In this situation learners have the opportunity to learn, to adjust, to assert themselves and interact in a contained and safely controlled situation. Play in the classroom can be used as a means of therapy, not only for ‘letting off steam’, but as a means of acting out ‘blocked feelings.’ Winnicott (1973: 90) affirms the importance of play when he says, “ ...in play, the child is able to be creative, and to use the whole personality, and it is only in being creative that the individual discovers the self.”

3.6.2 STIMULI TO START THE DRAMA

The educator can use various stimuli to start the drama. Stories can be used as a starting point. The educator can read or recite a story to the class and the drama begins, when you ask, what happens next. Illustrations, photographs or paintings collected from magazines offer one or more elements of a drama, not only people and places, but also of the atmosphere.

3.6.3 PIVOTAL PERSON

Learners are required to sit in a circle. Inside the circle, two chairs are placed about two feet apart, facing each other. The person playing the pivotal role would be constant. Other members of the class can sit opposite the pivotal person and continue to role-play. Important issues can be discussed using this method.

3.6.4 HOT SEATING

Learners play a person in a text, drama, history and so forth and other members of the class interviews him/her. The next step could entail the learners creating newspaper headlines about the interviewee.

3.6.5 IMPROVISATION

It is a drama technique used to explore the human condition. It models 'real life' situations, allowing participants to gain an experience close to one being studied whilst appreciating that they are not involved in the real thing. The educator should encourage concentration and protect the right of each group to remain undisturbed in its working space. In my experience of using drama as a teaching strategy I have found the following aspects to be crucial to the success of any improvisation. Before starting any improvisation, learners need to know:

- Who they are (characters);
- Where they are (physical surroundings);
- The time of day;
- The starting point;
- The time-span and end-point of the improvisation; and
- Special information pertinent to the improvisation.

3.7 CONCLUSION

Both OBE and Educational Drama emphasize the development of knowledge, skills, values and attitudes. Learners exposed to the Educational drama approach will have the benefit of mastering methods, techniques and procedures, which are required in the world

of work. Both OBE and Educational Drama focus on the learner learning at his/her own pace. They place the learner at the center of the learning experience and the learners' needs are recognized and addressed. They provide an individualized means of teaching where different styles of learning is acknowledged and accommodated.

This chapter has explored the definition of Drama in Education, the educator utilizing DIE as a teaching technique, the meaning and purpose and learner-centredness of DIE. A few drama strategies that can be used in the OBE were also highlighted.

In the next chapter, the analysis and discussion of the results of the study are presented.

CHAPTER FOUR

ANALYSIS AND DISCUSSION OF RESULTS

4.1 INTRODUCTION

In the previous chapter, it was argued that the elements and philosophies of Educational Drama and OBE are strategically similar and that Drama teaching strategies can be implemented with success in the OBE classroom. In this chapter, an analysis of the questionnaires is undertaken with the view to responding to the critical question of the study, which is: “What is the potential of Drama in Education as a teaching strategy in the OBE classroom in the Senior Phase?”

The findings from the Questionnaire included in Appendix No.1 have been categorised for ease of reference. The following categories were generated from the findings:

- Profile of sample
- OBE training
- Teaching methods
- OBE approach
- Drama as a teaching method
- Role of management
- Support structures for educators
- Link between educational drama and critical cross-field outcomes

4.2 FINDINGS

4.2.1 PROFILE OF THE SAMPLE

The sample consisted of ten educators who are presently teaching OBE in Grade 8 in the Senior Phase. In response to Questions 1 and 2 of the questionnaire, it can be ascertained that there were four males and six females, which is representative of the male, female ratio in the school. Four educators were teaching for five years and less, four educators had between six to ten years of teaching experience, whilst only two educators had been teaching for more than eleven years.

4.2.2 OBE TRAINING

In response to Question No. 3 of the questionnaire, four educators received training for a period of one week, whilst the rest had received training for a period of two weeks or more. One educator did not receive any training at all. Those educators who had received training for two weeks or more had attended the training programme twice, due to them moving from one phase in the school to the next or being redeployed from another school. A copy of the training programme is included in Appendix No.2.

In response to Question 5 of the questionnaire, eight educators had received training by facilitators trained by the department. Anecdotal evidence suggests that the model utilized by the South African Government was a Cascade Model where a group of experts were approached to design a new curriculum for South Africa. The experts reviewed the OBE policies from other countries like Australia, America, Canada and Asia and designed the curriculum for South Africa. The approach used for training was a 'cascade model', where a group of people who have received training impart their knowledge to others who in turn pass it on. This method has not proved to be successful because the information is distorted along the way and educators who do not understand the process themselves are imparting information. (Vally:1998:16)

In response to Question 4 of the questionnaire, five educators indicated that the OBE training did not cover various teaching strategies. In response to Question 6, educators had the following comments to make about the OBE training programme:

- Too short a period, crammed with so much of information.
- Too vague, not explicit and no clear direction.
- No proper content.
- The facilitators failed to show the educator how he/she could adapt the previous subject material for use in the OBE classroom,

- Although the programme seeks to empower educators, it ends up dis-empowering them. After the training, the educators are still not sure about how to teach in an OBE classroom.
- Not all aspects of the Learning Areas were discussed in the training programme. Some facilitators were still in the 'dark' regarding the implementation of the various learning areas and could not answer questions posed by the educators.

From the above comments, one can note the dissatisfaction of the educators with the OBE training programme. It seems that the cascade model was not the appropriate model for training of educators. Educators were expected to gain knowledge of a new system of teaching and learning in a period of five days. Some of the areas that the re-training programme introduced educators to, were OBE terminology, the different types of OBE, the OBE policy document and the various learning areas (see Appendix 2).

S.Vally (1998:16) in his article on Curriculum 2005 says that the many people believe that all teachers should be trained directly, and schools which feel confident enough to implement OBE be given the go ahead, while other schools that are unprepared be given more time to implement the new curriculum. Vally raises an important issue regarding every schools ability to cope with change. South Africans have inherited the legacy of an apartheid education, which perpetuated race, gender, and ethnic divisions and emphasized separateness rather than common citizenship. C2005 advocates a new system of education based on democratic principles and the time span of approximately five days for the OBE training is questionable. Whom does it benefit? Is the Department of Education merely trying to fulfill a task so that OBE can be steamrolled in the schools much to the detriment of the educators and learners?

The comments that educators made with reference to OBE training being "too vague, no clear direction and lacking proper content" echoes the sentiments of the many educators across the country (Vally, 1998:16). Anecdotal evidence from educators who have attended the OBE workshops indicate that although much content was covered in terms of terminology and the rationale behind OBE, the educators still feel dis-empowered

because not much work regarding lesson preparation, and working with the learners in the classroom is covered. During 2000, I also attended the five-day OBE training, and in my opinion it was more of an information overload than a training workshop. The OBE facilitators concentrated on dispensing of information where every educator received a package of numerous documents pertaining to OBE. Much of this documentation was not read or discussed in the training programme due to time constraints.

Anecdotal evidence suggest that educators in the sample were concerned about how to adapt the previous subject material for use in the OBE classroom. For example, one of the educators from the sample is a specialist in Geography and she was allocated the learning area, Human Social Sciences, which is a combination of History and Geography. The educator was apprehensive regarding the content of the learning area. The educators also felt that the facilitators could not answer questions posed to them during the training sessions. The training sessions were merely a regurgitation of information that the facilitators had received from their training programme. They could not answer questions connected to implementation at classroom level. Thus, the potential for DIE in the OBE classroom is grossly overlooked given the unsuccessful training of OBE.

4.2.3 TEACHING METHODS

The teaching methods that are being used by educators in the OBE classroom presents evidence that many educators are still struggling with the implementation of OBE in their classrooms. In Question 8 of the Questionnaire I included teacher discussion as a method because from my experience of teaching and observation, this is a common traditional method of teaching. Responses to Question 8, regarding the teaching methods that are utilized in the classroom are tabulated in Table 4.1.

TABLE 4.1 TEACHING METHODS UTILIZED IN THE CLASSROOM

	TEACHING METHODS	Always	Often	Some-times	Never	Non - response	Total
1.	Teacher-led discussion	2	3	5	0	0	10
2.	Group discussion	0	5	4	1	0	10
3.	Discussion in pairs	0	5	4	1	0	10
4.	Improvisation	1	2	4	3	0	10
5.	Educator in role	0	2	2	4	2	10
6.	Learner in role	0	5	3	2	0	10
7.	Conversations in role	0	3	3	2	2	10
8.	Play- making	0	1	6	3	0	10
9.	Mime	0	0	2	3	5	10
10	Diaries, letters, journals written in role.	0	2	6	2	0	10
11	Other	0	0	0	0	10	10

The above table indicates that the teaching methods most popularly used by the educators are group discussion and discussion in pairs. These are traditional methods of teaching and it indicates that educators have not really changed their styles of teaching to suit the OBE classroom. Anecdotal evidence suggest that educators were using group work because they were of the opinion that group work was what OBE was all about. The educators are using methods of teaching that they can identify with. The data indicates that educators are not taking the challenge that OBE offers of creating new ways of teaching and moving away from the 'jug-mug' syndrome, where the educator is viewed as the source of knowledge and imparts this to the 'empty vessel', the learner. The lack of using different drama teaching methods indicate that educators were not aware of the various drama teaching strategies that they could utilize in the teaching of OBE.

Four educators indicated that they used Educator in role in the classroom and a further five educators indicated that they used the Learner in role often in the classroom. After consulting with the relevant educators regarding what they understood Educator and learner in role to mean I found that there existed some confusion. The educators felt that educator and learner in role meant that both the educator and learner maintained their roles.

Six educators indicated that they sometimes utilized teacher led discussions, play-making and writing in role in their classrooms. There is only one educator who indicated that she used seminar and learner evaluation only once in her classroom. Nine of the respondents indicated that they did not use any other teaching methods besides the ones listed in the questionnaire. This indicates a gap in the classroom in regards to teaching methods in the implementation of OBE. The teaching methods that educators are using need to be varied by using drama teaching methods which provide an alternative means of teaching that is creative and interesting. However, there was no evidence to suggest that educators were using creative and interesting approaches to teaching OBE.

4.2.4 OBE APPROACH

In response to Question 9 of the questionnaire, it is important to note that only five educators indicated that they felt that their teaching methods reflected the principles of OBE. Two educators indicated that their teaching practices did not reflect the principles of OBE, whilst three educators chose not to respond to the question. There seems to little correlation between the methods educators are using in the classroom and their understanding of OBE principles or philosophy. It is clear that only a few educators are aware that they need to change their teaching methods to reflect the philosophy and principles of OBE, whilst the others are quite content with what they are presently practicing.

4.2.5 DRAMA AS A TEACHING METHOD

Educator responses to Question 10 of the questionnaire regarding the reasons for not trying out drama methods are presented in Table 4.2.

TABLE 4.2: REASONS FOR NOT TRYING OUT DRAMA TEACHING METHODS

No.	Reasons	Yes	No	Non Resp.	Total
1.	Comfortable with traditional methods	6	3	1	10
2.	Class size is too large	9	0	1	10
3.	Noise level would disturb other classrooms	7	1	2	10
4.	Insufficient information regarding other teaching methods	5	1	4	10
5.	Afraid to experiment with other teaching methods	1	6	3	10
6.	Too much content to cover	8	1	1	10
7.	School is exam driven	9	1	0	10
8.	Limited space in the classroom	9	1	0	10
9.	Learners are not disciplined	8	0	2	10
10.	Unsure of how learners would respond	2	6	2	10
11.	Learners are not ready for new methods	2	6	2	10
12.	The Subject matter is restrictive	6	3	1	10
13.	Lack of resources	6	3	1	10
14.	Other reasons : Please specify	0	0	10	10

It is interesting to note that nine educators indicated that the three major problems they experienced that prevented them from implementing drama-teaching strategies in the classroom are as follows:

- the class size is too large;
- the school is exam driven; and
- there is limited space in the classroom.

Upon further investigation of the school, I found that the grade eight classes had approximately fifty learners in every class. The class size has serious repercussions for both educators and learners and this includes the methods employed by educators to ensure the success of OBE. Although the learner-teacher ratio is presently 38:1, this has

little impact on class sizes, since the school does not have its full complement of educators and members of management do not have a form class. OBE requires the educators to know their learners very well and this is problematic in classes with approximately fifty five to sixty learners. The number of learners in the class affects the tone and discipline of the class and is an important factor for educators not trying out different methods of teaching in the classroom.

The second problem is in relation to the school being examination driven. I found that the school has three controlled tests for the first three terms in addition to regular tests that are administered. Anecdotal evidence suggests that educators are constantly trying to cover content material so that they will have sufficient material on which to examine or test the learners. This examination driven approach is contrary to the principles of OBE, which is skills based and learner-centred. The OBE Senior Phase Policy Document (1997a) stipulates that the final mark for the learner is based on 75% continuous work and 25 % examinations. This school has not yet adopted this approach in the implementation of OBE.

Eight educators indicated that discipline of the learners was poor and this created a problem for using drama as a teaching method (see table 4.2). Discipline is a crucial issue in the OBE classroom especially one that uses drama teaching methods. Every learner has to be committed to the tasks given. Seven educators were afraid that the noise generated by drama teaching strategies would disturb other classes.

At this school, the classroom is very much teacher-centred, teacher-controlled and teacher-managed. Both educators and learners seem to be grappling with an 'identity crisis'. For the teacher it involves unlearning years of tried and trusted methods and for the learner it involves unlearning the ritualistic behaviour that previously produced good results. Eight educators from the sample cited a lack of resources to be a reason for using drama methods (see Table 4.2). It is clear that educators were unsure of the requirements for using drama in the classroom. All that is required is an educator who is willing to take a risk and learners who are committed to the learning process. Five educators stated that

they had insufficient information regarding other teaching methods. It is clear that more information is required about the potential use of the various drama methods by the educator.

Although six educators indicated that they were not afraid to experiment with other teaching methods (see table 4.2), it is interesting to note many of the educators have not changed their teaching techniques and indicated that they were comfortable with the traditional methods of teaching (see table 4.1). It is encouraging to note that eight educators indicated that they felt that learners were ready for educational drama, although they did not attempt these methods.

While OBE is not prescriptive and it allows educators to select what to teach, six educators indicated that the subject matter was too restrictive (see Table 4.2); therefore, they could not use drama-teaching methods in the class. Here again it is clear that educators are not aware of the scope of the various learning areas and how drama-teaching methods dovetails perfectly with OBE subject matter.

4.2.6 Role of Management

Table 4.3 tabulates the responses to Question 11, 12 and 13 of the questionnaire concerning the role of the school management in the implementation of OBE in the classroom in the conducting of workshops, providing information on new teaching approaches and the co-ordination of regular OBE meetings.

TABLE 4.3: THE ROLE OF SCHOOL MANAGEMENT IN THE IMPLEMENTATION OF OBE

No.	Question	Yes	No	Non Resp.	Tot.
1.	School Management conducts workshops on innovative teaching methods.	0	8	2	10
2.	School Management provides information on new approaches to teaching OBE.	2	7	1	10
3.	Regular meetings are held at the school to exchange ideas on teaching OBE.	1	8	1	10

The management of any school needs to provide direction for educators in terms of latest approaches to teaching methods, new information regarding the different learning areas and other pertinent information. The above table clearly indicates that the management at this school is ineffective in assisting educators to explore new ways / approaches of teaching. OBE thrives on integration of various learning areas and exchange of ideas and reflection. It is evident that this is not the case at this school. Anecdotal evidence suggests that educators are working in isolation, since a common time is not allocated where educators can work together to discuss curriculum matters and the programme organizers (topics) that are going to be covered. This defeats the purpose of collaboration and the development of the curriculum by educators.

4.2.7 SUPPORT STRUCTURES FOR EDUCATORS

Although OBE was introduced in the Senior Phase of schools in the year 2000 there are still too few programmes that are put in place by the Department of Education in order to assist educators who are finding difficulty in implementing OBE. Responses to Question 14 and 15 are tabulated in Table 4.4.

TABLE 4.4: SUPPORT STRUCTURES FOR EDUCATORS REGARDING IMPLEMENTATION OF OBE

No.	Question	Yes	No	Non resp	Total
1.	Do you think that you are receiving adequate support from the Education Department concerning the implementation of OBE?	2	7	1	10
2.	Do you attend seminars / workshops on OBE other than departmental ones?	4	5	1	10

Seven educators indicated that they did not receive adequate support from the Department of Education (see Table 4.4). The Department of Education has simply thrust the schools into a new education system with little or no support. There are no departmental committees set up where educators could go when they need assistance. The department has not organized workshops regarding new teaching methods, it seems that they are of the opinion that the one-week training programme is sufficient for the effective implementation of OBE.

Educators ultimately are responsible for empowering themselves regarding teaching policies and new teaching strategies but only four educators attended seminars/workshops on OBE other than departmental ones (see Table 4.4). Anecdotal evidence revealed that there are very few non-governmental organizations that educators are aware of who are holding workshops and seminars, dealing with teaching methodologies for educators.

4.2.8 LINK BETWEEN EDUCATIONAL DRAMA AND THE CRITICAL CROSS-FIELD OUTCOMES

Critical cross-field outcomes express the intended results of education and training in a broad sense. The responses to Question 16 regarding the link between educational drama and the critical cross-field outcomes are presented in Table 4.5.

TABLE 4.5: EDUCATIONAL DRAMA AND THE CRITICAL CROSS- FIELD OUTCOMES.

Critical outcomes	Yes	No	Un- sure	Non resp.	Tot.
1. Identify and solve problems in which responses display that responsible decisions using critical and creative thinking have been made. (THINKING SKILLS)	5	1	3	1	10
2. Work effectively with others as a member of a team, group, organization, community. (GROUP WORK- PEOPLE'S SKILLS)	8	1	0	1	10
3. Organise and manage oneself and one's activities responsibly and effectively. (INDEPENDENT LEARNING)	3	3	2	2	10
4. Collect, analyse, organize and critically evaluate information. (RESEARCH SKILLS)	3	4	1	2	10
5. Communicate effectively using visual, mathematical or language skills. (COMMUNICATION SKILLS)	6	2	1	1	10
6. Use science and technology effectively and critically, showing responsibility towards the environment. (SCIENCE AND TECHNOLOGY)	5	2	2	1	10
7. Demonstrate an understanding of the world as a collection of interrelated systems. (LIFE SKILLS)	7	2	0	1	10

The majority of the educators indicated that educational drama as a teaching method would be effective in obtaining critical outcomes: one, two, five, six and seven (see Table 4.5). There seemed to be a level of uncertainty about the meanings of the various

outcomes and what drama activities entailed. Many educators were under the impression that improvisation was the main teaching strategy that could be used. The educators are still coming to terms with the requirements of the critical and specific outcomes. In order for educational drama to be used as a strategy, it has to be understood, in terms of the various methods that are employed and its link to the Critical Cross –Field Outcomes of OBE.

In response to the open ended question no.17 from the questionnaire regarding the use of drama teaching strategies in the OBE classroom, one educator stated that educational drama “can be disruptive ... learners need to be trained in an appropriate decorum” for drama teaching strategies to be effective. From these comments one can sense the apprehension that educators feel about implementing drama teaching strategies that is new and strange to them. It is clear that there is a need for more information regarding the educational drama approach. One educator stated that by using educational drama in the classroom “it exposes hidden talent in some pupils.” This statement is important in that it reveals the misconception that educators have regarding educational drama teaching strategies. Many misunderstand it as being acting skills that are developed. I emphasize as I have stated earlier that more education is required in this regard.

4.3 CONCLUSION

The major finding of this study is the training programme for educators has proved to be inadequate in assisting educators in classroom implementation and this is evident in that the majority of OBE classrooms at this school are teacher dominated and content based. The majority of educators are using traditional teaching methods and have not been exposed to educational drama teaching strategies. Educators agree that there is a need for a change in their teaching methods as it does not reflect the OBE philosophy. There are major problems which educators are faced with that prevent them from trying out drama teaching methods. Some of the major problems are that the size of the class is too large for educators to cope with, the school is examination driven, there is limited space in the classroom and the poor discipline of the learners. The school management is not active in providing information to educators regarding new methods of teaching and there is little

or no support from the Department of Education. There still exists some misunderstanding concerning the link between drama teaching strategies and the critical cross -field outcomes, although some educators did see the link between the outcomes and drama teaching strategies.

Educational drama dovetails perfectly with the methodology that OBE promotes, it can assist the learning process, cater for different types of learners and has strategies that educators can adopt to meet their individual needs. Not much research has been done regarding the use of educational drama as an essential resource in the classroom, therefore, educators are not aware of its potential use. Its value in the class is limitless in developing skills in the learners and promotes life-long learning.

I make my final recommendations and conclusions in Chapter Five regarding the potential use of educational drama as a teaching strategy in the OBE classroom.

CHAPTER FIVE

RECOMMENDATIONS AND CONCLUSION

5.1 INTRODUCTION

The data analysis in Chapter Four has clearly reflected the need for further training of educators to fully equip them to use learner-centred teaching methods in the classroom. This research has shown that the cascade model of training educators is not effective and the Department of Education has to develop new means of training educators. The analysis regarding teaching methods educators use indicate a teacher dominated approach and do not reflect the principles of OBE. Educators need to be trained to use the various teaching strategies including educational drama teaching methods. This study has argued for the use of educational drama as a teaching strategy in the classroom given the lack of use by OBE educators. It has tried to show the link between the requirements of OBE and educational drama, which is inextricable. Both are learner-centred and strive to develop creative, critical and skilled people.

Chapter Two has also made reference to the different types of learners in our classrooms and that children learn differently. Teaching strategies need to cater for the development of the entire learner, educational drama does cater for these needs. The management of the school needs to be more actively involved in organizing professional development courses for the educators. There remains much misconception concerning drama activities and how they are linked to the critical cross-field outcomes suggested by C2005.

5.2 SIGNIFICANCE OF FINDINGS

An analysis of the findings reveal that the OBE training did not cover various teaching strategies including educational drama. Many educators are still using traditional teaching methods and are not employing educational drama strategies in their classrooms.

Educators are not taking the challenge that OBE offers by experimenting with creative and innovative methods of teaching. There is a misconception by educators that educational drama teaching strategies only mean acting or role-play in the classroom. Educators are faced with major problems which affect their choice of teaching methods and some of the problems are: the size of the class, the school being examination driven and the lack of disciplined learners. The findings revealed that there is little or no support from the Department of Education and the management of the school in providing educators with additional information regarding innovative and creative teaching strategies in the OBE classroom. There is very few programmes or workshops available to educators by Non-governmental organisations and other institutions regarding drama-teaching methods. There still exists some misconception regarding the critical cross-field outcomes and the link with educational drama. Educators are not meeting as regularly as they were supposed to in order to exchange ideas on teaching strategies and discuss other problems that they might be encountering in the teaching of OBE. Sadly, the potential use of DIE as a teaching strategy remains untapped in the OBE classroom.

5.3 RECOMMENDATIONS

The following recommendations arise from the findings of the previous chapter.

5.3.1 NATIONAL AND PROVINCIAL DEPARTMENTS OF EDUCATION

- Large class size impact on the teaching strategies that educators choose, which further impacts on the development of skills of the learners. Therefore, in view of this, the Department of Education must re-evaluate the teacher-learner ratio. If OBE is to be successful then the number of learners in every class must be reduced. This will alleviate the problems that educators cited for not experimenting with drama-teaching methods (see Table 4.2).

- The cascade model of OBE training has proved to be flawed since educators unable to grasp all the new information within a space of one week and facilitators unable to cope with queries from educators. I recommend direct OBE training by personnel who themselves have undergone intensive training and have a thorough practical and theoretical understanding of the subject. This will ensure that every educator attending the training receives the best possible training.
- The OBE training could be in the form of in-service training and this should be continuous. The training period should be extended for a longer period and can be conducted during school holidays and in the afternoons so as not to disrupt the smooth running of the school.
- The training should include the various drama-teaching approaches, which educators can use in the classroom.
- This training should be supported by panels and discussion groups, which can be made up of the facilitators and other informed persons. They should be available should educators need assistance in the implementation of OBE in the classrooms.
- The Department of Education should ensure that all school have the basic resources, necessary for the implementation of OBE. This includes text-books and other pertinent resources.

5.3.2 SCHOOLS

- Principals, educators and members of Governing Bodies must reflect on the type of climate that the school is fostering. They need to ascertain whether the classroom atmosphere reflects OBE ideology, this includes the type of teaching methodology educators employ.
- Educators must make an effort to understand the philosophy behind OBE teaching and assess whether their teaching methods embraces the philosophy of OBE, which is learner-centred and skills based.

- The focus should not be on examinations but rather the development of skills. School need to develop a policy which deals with this crucial aspect.
- Educators who have not received OBE training should receive support from the members of management and other OBE educators. These educators need to receive OBE training from suitable personnel.
- Members of management must ensure that the educators understand what is required in the teaching of OBE. They need to keep abreast with the latest developments in the teaching of OBE so that they can provide some direction to the educators.
- Workshops must be conducted at school level where experts are invited to share various teaching methods with educators including drama-teaching strategies. Educational drama offers the educator an opportunity to present the subject matter in a different and more exciting manner. Educators must take on the challenge that OBE offers in using innovative and creative ways of teaching.
- Time must be allocated within the school time-table, which allows for collaboration between educators who are teaching in the same phase to discuss and exchange ideas on OBE teaching.
- School should ensure that educators attend workshops pertaining to the learning area that they are teaching.
- Schools should allocate funds for the purchase of instructional videos and books related to Educational drama.

5.3.3 NON-GOVERNMENTAL ORGANISATIONS, TEACHER UNIONS AND INSTITUTIONS OF HIGHER LEARNING

- Non-governmental organizations and other institutions of learning can co-ordinate workshops dealing with drama teaching strategies, which I feel is an invaluable tool in the OBE classroom.
- Teacher unions must play a vital role in educating its membership on the latest information available on OBE and various teaching strategies. The Unions have

the resources to invite experts in the field of Drama in Education to conduct workshops with educators.

- Theatre organizations have an important role to play in organising workshops and providing essential support to educators who want to implement drama-teaching strategies in their classrooms.
- Higher institutions of learning should include drama as a teaching strategy in its curriculum.
- More research is required in the field of Drama in Education and its impact in the OBE classroom. This should be encouraged at the institutions of higher learning.

5.4 CONCLUSION

I have argued for the inclusion of educational drama as a teaching strategy in the OBE curriculum since both promote holistic development of the learner. Both engage the learner intellectually, emotionally, socially and aesthetically.

The word 'drama' indicates doing, accomplishing. Doing is accompanied by learning, if it is accompanied by feeling and thinking. The arts provide an ideal media for learner-centred learning and freedom of expression. Arts have an indispensable role within our culture and this must be reflected within the curricular of the school. It is the right of the learner to use the arts to learn, to make sense of the world and express him/herself. Educational drama provides this tool to engage with learning in the OBE classroom. By engaging with drama, we find symbolic ways of representing that which most concern us in our lives. Willis (1990:6) echoes this sentiment and states:

"Drama has become one of the principal means of communication of ideas and even more importantly, modes of human behaviour in our civilization: drama provides some of the principal role models by which individuals form their identity and ideals, set patterns of conduct, behaviour, form values and aspirations".

I conclude by citing the following poem, which encapsulates my vision of the potential use of educational drama in the classroom. The poem is cited in Hodgson (1973: 117). The author of the poem is unknown.

*Me, I'm me myself
No one in this big
World is like me.
I'm different from you
And everyone else.
I'm just plain old
Me.*

*Me, I'm myself
No ones' like me.
And, I'm not like anyone.
I'm just myself
Little old me.
I'm not quite sure
What makes me different.
No ones' the same especially me.*

APPENDIX 1

QUESTIONNAIRE

Dear Sir / Madam

The purpose of this questionnaire is to generate data on what drama teaching methods educators utilize in the Outcomes Based (OBE) Classroom. I would appreciate it if you would take a few minutes to answer this questionnaire. The data that are obtained in this questionnaire is confidential and will only be used in this research project.

Please place a tick (✓) in the appropriate box.

1.	Gender :	Male	
		Female	
2.	Total no. of years teaching experience.		
		5 years or less	
		6 – 10 years	
		11 + years	
3.	OBE training period.		
		Did not receive any training	
		1 week	
		2 weeks or more	
4.	Did the OBE training programme cover various teaching strategies.	Y	N
5.	Who was responsible for such training?		
6.	Any comments on the OBE training programme?		
7.	Learning Area/s that you are presently teaching?		

8. Teaching methods you utilize in the OBE classroom

	TEACHING METHODS	Always	Often	Sometimes	Never
8.1	Teacher led discussion				
8.2	Group discussion				
8.3	Discussion in pairs				
8.4	Improvisation				
8.5	Educator in role				
8.6	Learner in role				
8.7	Conversations in role				
8.8	Play- making				
8.9	Mime				
8.10	Diaries, letters, journals written in role.				
8.11	Other: please specify				

9. Would you say that your teaching methods reflect the principles of OBE?

Y	N
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10. REASONS FOR NOT TRYING OUT DRAMA TEACHING METHODS.

10.		YES	NO
10.1	Comfortable with traditional methods		
10.2	Class size is too large		
10.3	Noise level would disturb other classrooms		
10.4	Insufficient information regarding other teaching methods		
10.5	Afraid to experiment with other teaching methods		
10.6	Too much content to cover		
10.7	School is exam driven		
10.8	Limited space in the classroom		
10.9	Learners are not disciplined		
10.10	Unsure of how learners would respond		
10.11	Learners are not ready for new methods		
10.12	The Subject matter is restrictive		
10.13	Lack of resources		
10.14	Other reasons : Please specify		

	ROLE OF SCHOOL MANAGEMENT IN THE IMPLEMENTATION OF OBE.	YES	NO
11.	Do members of the School Management team conduct workshops on innovative teaching methods?		
12.	Do members of School Management provide information on new approaches to teaching OBE?		
13.	Are regular meetings coordinated at school to exchange ideas on the teaching of OBE?		
	SUPPORT STRUCTURES FOR EDUCATORS		
14.	Do you think that you are receiving adequate support from the Education Department concerning the implementation of OBE?		
15.	Do you attend seminars / workshops on OBE other than departmental ones?		

16. Do you think that drama as a teaching method is effective in obtaining the following Critical Cross- Field outcomes of OBE? Place a (✓) in the relevant column.

CRITICAL OUTCOMES	YES	NO	UNSURE
1. Identify and solve problems in which responses display that responsible decisions using critical and creative thinking have been made. (THINKING SKILLS)			
2. Work effectively with others as a member of a team, group, organization, community. (GROUP WORK- PEOPLE'S SKILLS)			
3. Organise and manage oneself and one's activities responsibly and effectively. (INDEPENDENT LEARNING)			
4. Collect, analyse, organize and critically evaluate information. (RESEARCH SKILLS)			
5. Communicate effectively using visual, mathematical or language skills. (COMMUNICATION SKILLS)			
6. Use science and technology effectively and critically, showing responsibility towards the environment. (SCIENCE AND TECHNOLOGY)			
7. Demonstrate an understanding of the world as a collection of interrelated systems. (LIFE SKILLS)			

17. Please write down any comments you may have concerning drama teaching strategies in the OBE classroom?

THANK YOU FOR COMPLETING THIS QUESTIONNAIRE!

MRS.R.GOVENDER

APPENDIX 2

NORTH DURBAN REGION

CURRICULUM 2005: GRADE 8 EDUCATORS RE-TRAINING WORKSHOP

DAY 1 : MONDAY	DOCUMENTS
SESSION 1: 08:00 - 10:00 <ul style="list-style-type: none"> ♦ Registration (30) ♦ Welcome/prayer/introductions (15) ♦ Ice Breaker (10) ♦ Ground Rules (10) ♦ Review committee/Recommendations (30) ♦ Expectations/Outcomes of workshop (15) ♦ Flexitime (10) 	
TEA: 10:00 - 10:15	
SESSION 2: 10:15 - 12:15 <ul style="list-style-type: none"> ♦ Expectation of successful schooling (20) ♦ Historical background - Need for change/paradigm shift ♦ NQF (Education, training and development model) } (30) ♦ 3 Types of OBE (10) ♦ Principles of OBE (10) ♦ Ice-breaker (10) ♦ Policy Document (40) <ul style="list-style-type: none"> → Introduction to Format, Layout → Terminology 	<ul style="list-style-type: none"> ♦ General Advocacy ♦ Senior Phase Policy Document
LUNCH: 12:15 - 13:00	
SESSION 3 : 13:00 - 15:00 <ul style="list-style-type: none"> ♦ Policy Document : Use of Document (15) ♦ Senior Phase Learner (15) ♦ Inclusive Education, Differentiated Education, Elsen (20) ♦ Ice Breaker (10) ♦ Co-operative Learning (50) ♦ Reflections, Evaluation Closure (10) 	♦ Senior Phase Learner

DAY 2: TUESDAY	DOCUMENTS
SESSION 1: 08:00 - 10:00 <ul style="list-style-type: none"> ♦ Welcome/Registration/Prayer/Recap (10) ♦ School based curriculum management <ul style="list-style-type: none"> → Macro, Meso and Micro Planning → Phase and programme organisers (60) <p style="text-align: center;">LEARNING AREAS : 8 X BREAK AWAY GROUPS</p> <ul style="list-style-type: none"> ♦ Learning area break away groups <ul style="list-style-type: none"> 1x Round Robin <ul style="list-style-type: none"> → Rationale → Specific Outcomes <p style="text-align: right;">(Ice Breaker Only For Round Robin [1]) (5+45)</p>	<ul style="list-style-type: none"> ♦ Curriculum Planning ♦ Senior Phase Policy Document
TEA: 10:00 - 10:15	
SESSION 2 : 10:15 - 12:30 <ul style="list-style-type: none"> ♦ Learning area break away groups <ul style="list-style-type: none"> 3 x Round Robin <ul style="list-style-type: none"> → Rationale → Specific Outcomes (45 x 3) 	♦ Senior Phase Policy Document
LUNCH: 12:30 - 13:15	
SESSION 3: 13:15 - 15:00 <ul style="list-style-type: none"> ♦ Learning area break away groups <ul style="list-style-type: none"> 2 x Round Robin <ul style="list-style-type: none"> → Rationale → Specific Outcomes (45 x 2) 	♦ Senior Phase Policy Document

DAY 3: WEDNESDAY	DOCUMENTS
SESSION 1: 08:00 - 10:15 <ul style="list-style-type: none"> ♦ Learning Area Break Away Groups 2 x Round Robin <ul style="list-style-type: none"> → Rationale → Specific Outcomes (2 x 45) ♦ Integration of LA's (45) (Plenary Session) 	<ul style="list-style-type: none"> ♦ Senior Phase Policy Document ♦ Table of specific outcomes
TEA 10:15 - 10:30	
SESSION 2: 10:30 - 12:30 <ul style="list-style-type: none"> ♦ Assessment <ul style="list-style-type: none"> → Rationale → Limitations of previous system → Continuous assessment including formal assessment (120) 	<ul style="list-style-type: none"> ♦ Assessment
LUNCH 12:30 - 13:15	
SESSION 3: 13:15 - 15:00 <ul style="list-style-type: none"> ♦ Assessment <ul style="list-style-type: none"> → Methods, tools and techniques → Practical activities (95) ♦ Evaluation Closure (10) 	<ul style="list-style-type: none"> ♦ Assessment

DAY 4: THURSDAY	DOCUMENTS
SESSION 1: 08:00 - 10:00 <ul style="list-style-type: none"> ♦ Recap/Prayer (10) ♦ Developing Learning Programmes in Specialised Learning Area break away groups <ul style="list-style-type: none"> → Clustering of SO's → Format of ILPs → Design & Develop ILP's including content and assessment (110) → Prepare exemplar documents → Other specific L.A. concerns (110) 	<ul style="list-style-type: none"> ♦ Senior Phase Policy Document ♦ Table of specific outcomes ♦ Assessment ♦ 8 LA specific documents
TEA 10:00 - 10:15	
SESSION 2: 10:15 - 12:30 <ul style="list-style-type: none"> ♦ Developing learning programmes in Specific Learning Area Groups (cont.) (135) 	<ul style="list-style-type: none"> ♦ 8 LA specific documents ♦ Senior Phase Policy Document ♦ Table of specific outcomes ♦ Assessment
LUNCH 12:30 - 13:15	
SESSION 3: 13:15 - 15:00 <ul style="list-style-type: none"> ♦ Developing learning programmes in specific learning area groups (cont.) (75) ♦ Plenary, reflection and closure (30) 	<ul style="list-style-type: none"> ♦ Senior Phase Policy Documents ♦ Table of specific outcomes ♦ Assessment

DAY 5: FRIDAY	DOCUMENTS
SESSION 1: 08:00 - 10:00 ♦ Prayer and recap (10) ♦ Time-tabling and notional time (50) ♦ Recording and reporting (60)	♦ Curriculum management and administration
TEA: 10:00 - 10:15	
SESSION 2: 10:15 - 12:30 ♦ Recording and reporting (cont.) (45) ♦ The OBE school and the OBE classroom (30) ♦ Resource management and learner support material (60)	♦ Curriculum Management and Administration
LUNCH: 12:30 - 13:15	
SESSION 3: 13:15 - 15:00 ♦ Large classes/groupwork (60) ♦ Way forward (20) ♦ Evaluation/Reflection/Questions/Concerns ♦ Evaluation forms ♦ Closure ♦ National Anthem	Curriculum Management and Administration ♦ Evaluation forms

NATIONAL ANTHEM

Nkosi Sikele' Iafrika
 Maluphakanyis' Uphondo Lwayo
 Yizwa Imithandazo Yethu
 Nkosi sikelela thina lusapho lwayo

Morena boloka set jhaba sa heso
 O fedise dintwa le matshwenyeho
 O se boloke o se boloke
 Setjhaba sa hese setjhaba sa
 South Afrika South Afrika

Uit die blou van onse hemel
 Uit die diepte van ons see
 Oor ons ewige gebergtes
 Waar die kranse antwoord gee

Sound the call to come together
 and united we shall stand
 Let us live and strive for freedom
 In South Africa our Land

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